



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

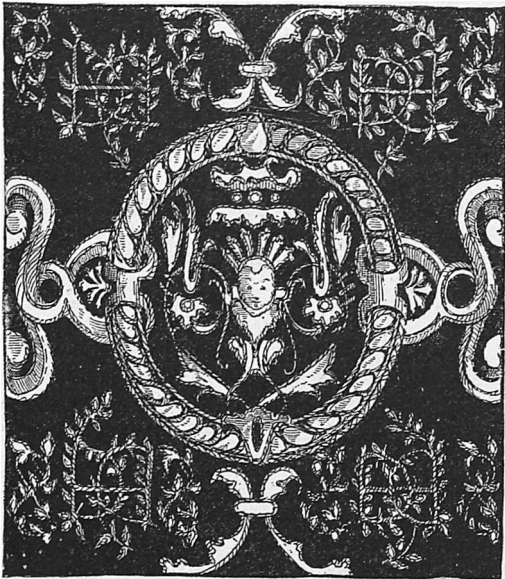
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

a conventional piece of decoration, yet with a large variety of natural forms. It is some such experimental work as this—say, on linen—that I would suggest to the



DETAIL OF HENRI II. BED VALANCE.

At the four corners is the foliated cypher of the King and Diana of Poitiers.

novice. I would add that thorough art knowledge is necessary to enable one to judge what surfaces to bring together in embroidery. For example, nothing is more in-

THE embroidered valance of the state bed of Henri Deux, illustrated on the opposite page, is very characteristic of the period. The work, it will be observed, is chiefly in appliqué, affording contrast of textures as well as of harmonious combinations of color. The embroidered squares are a fifth of the actual size. They consist of pieces of taffeta of light and delicate shades, cut out according to the drawing, and applied to a black velvet ground by means of a double binding of silver gilt twist with colored silk threads. The white and pale yellow parts are edged with bright yellow; the pink with deep red; the light blue with dark blue. The flesh tints are obtained in silk by plumetis stitch.

CHURCH EMBROIDERY.

CHALICE VEIL AND PALL.

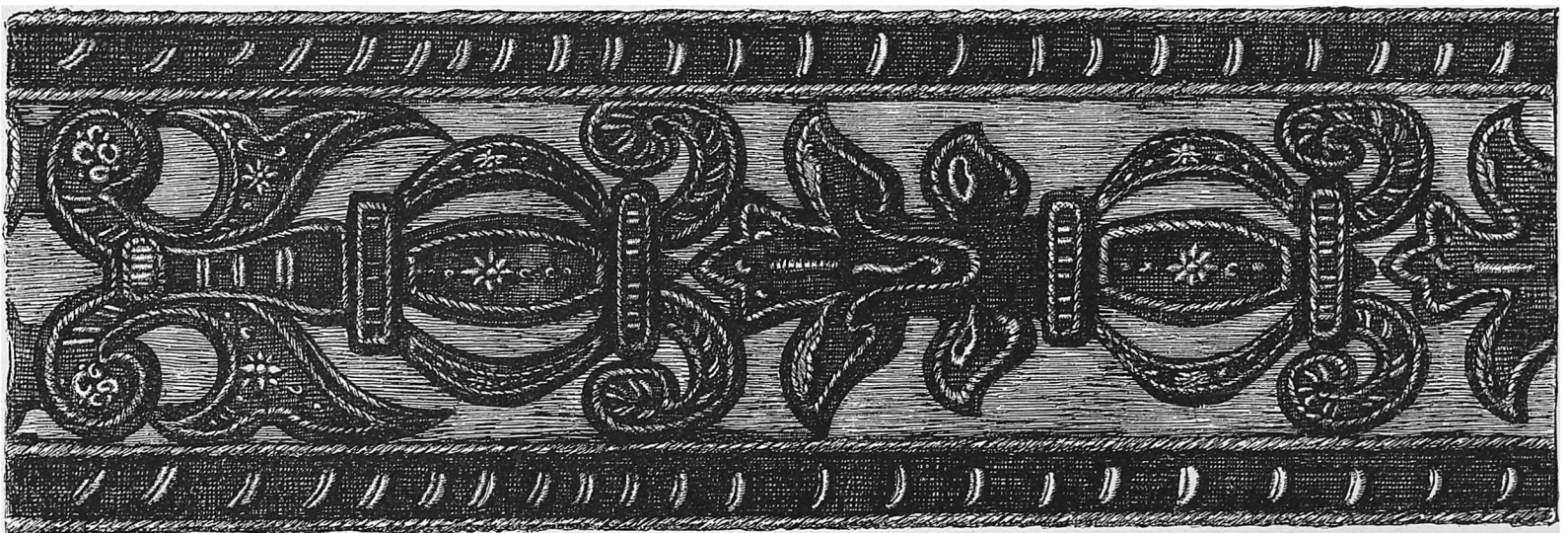
THE illustrations for church embroidery given this month include a chalice veil, intended to be worked on a plain ribbed silk or gros grain of a creamy tone. The design is a somewhat conventionalized treatment of the Rose of Sharon, and care should be taken in the choice of color and of the methods of working to keep up this treatment and to avoid any naturalistic shading or imitation of nature. The detail of the rose leaf will show that the stitches are intended to be taken, as in ordinary stem or filling stitch, from the rose to the tip of the leaf, only working a serrated edge, as has been formerly described, by reversing the stitch after reaching the point, in working down the second or left side of the leaf. Only one tone of color should be used in each leaf, so as to keep it flat, and it might be veined afterward

dark to light, and those in the centre of each side from light to dark, the satin edge being in each case of course the extreme tint; radiating veins should now be put in



DETAIL OF THE BED VALANCE ILLUSTRATED BELOW.

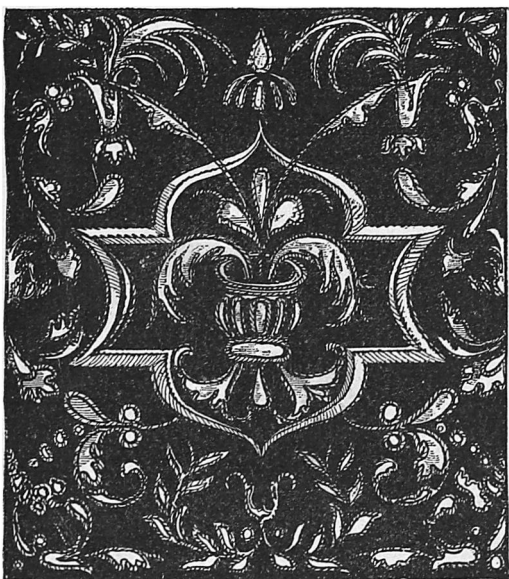
of gold thread not too thin. Real gold passing ought to be used, as it can be threaded through the needle, and carried through to the back. It should be unnecessary



THE VERTICAL DIVIDING BAND (FULL SIZE) OF THE EMBROIDERED HENRI II. BED VALANCE ILLUSTRATED ON THE OPPOSITE PAGE.

Black velvet appliqué on a ground of cherry-red satin. The raised embroidery is executed with twisted silver gilt cord, sewn down with colored silk thread.

appropriate than silk embroidery on felt—the rough surface of the felt cheapens the silken surface. In hard spun and woven linen there is no such inappropriateness,



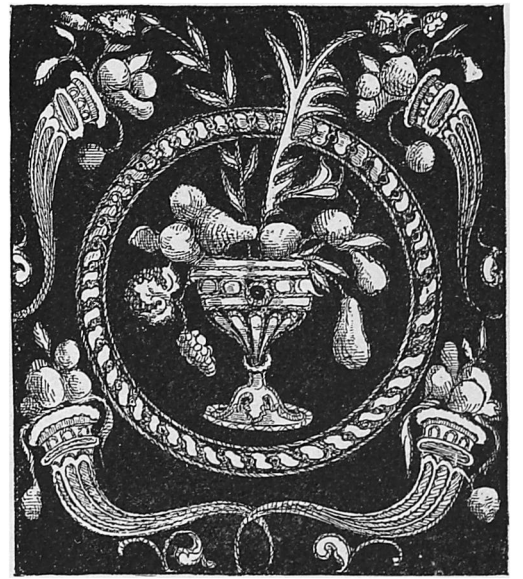
DETAIL OF HENRI II. BED VALANCE. (SEE OPPOSITE PAGE.)

the linen even throwing into greater beauty the silk and satin embroidered surfaces." M. G. HUMPHREYS.

with a fine Japanese gold thread or with a thick stem stitch of darker silk worked over the finished leaf. Variety may be made in working the different leaves, and the stem running through the design might be worked either wholly in gold thread or in the darkest shade of silk used. The greens selected should be sober in tone, inclining to gray, but by no means monotonous. It will be best, as always recommended, to select all the coloring to be used before a stitch is put in, laying the silks and the gold upon the work, and deciding at once upon the relative quantities of each to be used. A little bright green may be introduced to lighten the general effect, and a good plan is to work in the brighter leaves first all over the design, and then tone them down with the more neutral leaves. It will be noticed that one detached rose occurs on each of the four sides in the centre. This should be worked first, or at least the tint to be used decided on, and the full-blown flower in each corner arranged so as to relieve it by some kind of contrast. The half flowers and buds may then be worked in with intermediate tones. Considerable varieties of pink tints may be used in these roses, ranging from a tolerably bright rose to an apricot, but they must be selected first, and not left to chance after the work has been begun.

The outside edge of the rose is to be worked either actually in satin stitch or in the finest kind of laid work, the threads lying together with the greatest evenness and satiny effect; the petals themselves should be worked in what has been formerly described as Japanese satin stitch, and shaded. Thus the corner flowers might shade from

to say that the thread is not taken back each time to the centre of the petal, but the needle is brought out a little higher or lower than the preceding stitch, so as not to



DETAIL OF HENRI II. BED VALANCE. (SEE OPPOSITE PAGE.)

involve the waste of more material on the back of the embroidery than is absolutely necessary.

Finally the centres of the roses should be worked with French knots of gold passing, if it can be afforded, or of thick gold-colored silk, if the worker is limited in cost. The spent rose calyxes should be worked with a gray green silk, and the seeds put in with French knots and single stitches of gold or silk. The cross in the centre of the chalice veil is intended to be worked in one of the diaper stitches fully described in past numbers of the magazine. Gold thread is to be laid down from end to end of the cross, and stitched down either in straight lines, as shown in the detail (see supplement Plate 656), or in waved or zigzagged lines, which must be previously marked out on the silk ground, with red silk. It will add very much to the richness of the cross, though, somewhat also to the difficulty of working it well, if the lines of gold thread are interlaced or woven in the centre

ed in over the interlining and sewn to the edge of the embroidered veil. It may afterward be edged with a very fine cord either of red or of cream white, or even of gold.

The old Italian chalice veils are often very brilliant in color, and red or pink silk is used to line them. This may be left to the taste of the worker, but a lining of cream silk is certainly the most chaste.

In making up the the pall, a piece of cardboard must be cut six inches square, and the silk stretched over it, seeing that the embroidered cross is exactly in the centre. The silk may be caught at the back by long stitches, and a piece of thin interlining placed under the lining silk will prevent these threads from marking it. The lining and upper silk must then be sewn over together and finished with a narrow gold cord or thread. The veil may be finished in the same manner as the chalice veil.

Many of the ancient chalice veils are edged with gold or silver lace, and there seems to be no reason why this should not be still done where expense is no object; or where it is impossible to obtain a good metal lace, the chal-

ice veil after it is made up may be edged with a really good thread lace, and a little fine gold passing introduced either in the form of little tassels sewn on at intervals, as we often see in old laces, or the design may be outlined or picked out by running the gold thread in and out with a needle.

L. HIGGIN.

THE double triangle and the X and P are suitable symbols for a book-marker for a Bible or Prayer-book. For the large Altar-books, a yard—not including fringe—is the ordinary length of the marker. This makes what might be called a double-marker, as it is capable of being divided in the middle, by a barrel or register, to fall over two pages of the book. The register is commonly covered by a network of either silk or gold,

from which the ribbon is suspended, may be inserted and tied. The object of this invention is to secure the book from the liability of being torn by the ribbon in

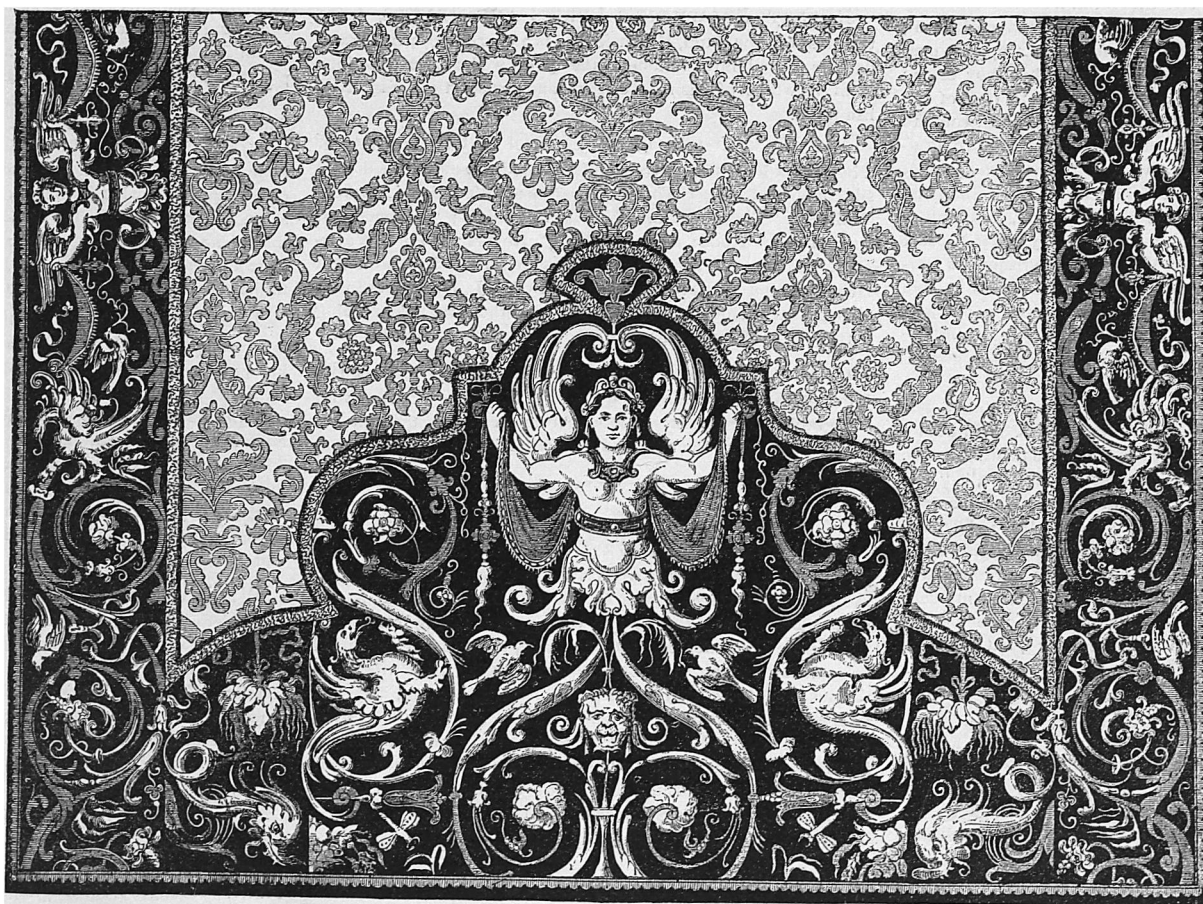


EMBROIDERED HANGING FROM THE CASTELLAZZO BED.

where they cross each other. To do this, it would be necessary to work the cross with passing, taking the needle through the ground at each end of the cross and leaving it over and under the threads already laid down when the worker comes to the two last branches. This will form a square of a kind of basket stitch in the centre, and will look very rich. After the gold thread has been stitched down in a diaper pattern with silk, it must be finished off either by working a thick line of stem stitch all round it, as shown in the detail, or by putting a couched line of narrow red silk chenille. The plain crosses on the pall and on the veil may be worked exactly to correspond with that in the centre of the chalice veil, or they may be worked in brick stitch, which has been previously described. It will, perhaps, have a richer effect if a different treatment is used for the large cross in the centre of the veil—that is to say, if it is worked in brick stitch, using three threads of gold for each brick, and edged with a dark red chenille or cord, while the smaller crosses in the corners are worked in the manner indicated for the chalice veil.

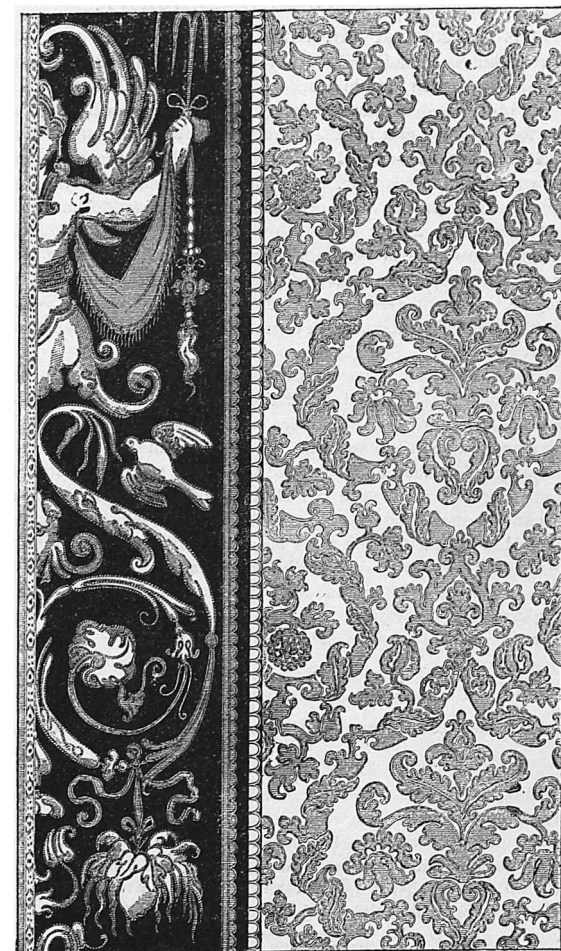
In any case, the gold work will need to be pasted, using the finger to rub in shoemaker's paste, so as to fasten the ends of the gold and keep the cross steady.

It will probably be found best to back the silk with a thin lining before beginning the gold work, to keep it more firm, and to enable it to bear the weight of the embroidery. The embroidery of the chalice veil, if pasted at all, should have as little as possible applied, and that only to the back of the work—not smeared over the silk. After it is taken out of the frame, a thin interlining should be very carefully tacked in and a substantial silk lining tacked over that. The latter must be neatly turn-



BACK HANGING OF THE CASTELLAZZO BED. SAID TO HAVE BEEN "INSPIRED BY RAPHAEL." (SEE PAGE 62.)

made over a mould, like the top of a tassel. Some clergymen object to it altogether. Others like it weighted with lead. One very good contrivance is a piece of ivory, of the width of the back of the book, pierced with holes, through which pieces of silk braid,



PART OF ONE OF THE HANGINGS OF THE CASTELLAZZO BED.

passing backward and forward. A register such as we describe may be made to order at any ivory-turner's. We are not aware if the article is sufficiently well known to be found ready-made at any church needlework furnisher's. The suspenders should be of stout Russia braid, of the color of the ribbon, measuring from two to three inches in length. It may be remarked that if the ivory register be adopted, the markers must be single.

WHILE England has done so much for flax floss, France still retains supremacy in embroidery cottons. The necessary qualities in embroidery cotton are softness and a correct twist. Those who use embroidery threads have often been puzzled at the changes of texture a thread will undergo after some stitches have been taken. This will be not only because it is unevenly spun and with a tendency to fray, but because it has not the correct twist. This we hope we will not be called upon to explain. The fact is enough. It is the correct twist which gives character to what is known as the Madonna cotton, a French cotton floss, for

which Henry E. Frankenberg is agent for the United States. This is soft, silky, fibreless floss, spun from Sea Island cotton, and comes in forty-eight colors, all warranted fast. Experimentally we may add that we have seen greens—under any conditions a most difficult color for wear—that have been washed repeatedly and hung in the sun that have retained almost their first freshness of color.